

SOURCES OF LOVE AND HATE

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The function of this play, or of such playful remarks as Conrad's on 8.12.26, p. 127 ("The cat was rolling on the floor, and Conrad said, 'Stick a stamp over his anus so that he can't pass faeces/'"), is to bring a measure of relief to the deep anxiety attaching to these psychic realities. Sometimes the freedom to include in their group play such direct representation of these recurring anal experiences will bring great emotional relief to a child who has been rather inhibited all round. (See note *re* Theobald, 13.7.25.)

It is not only through such *direct* dramatic representations that the child eases his conflict about excremental situations, however. Relief from tension comes to him also through the less direct process of sublimation. One or two of these children's naive remarks point to the links which will carry anal interests over into the social and aesthetic activities of later life. In his painting and modelling (of which these children did a great deal and did it well—see *Intellectual*

Growth in Young Children) the child not only obtains indirect satisfactions for primary anal pleasures, but also the continual and irrefutable proof that faecal-like stuff may be good and not bad, and that with it he can become a creator, not a destroyer.

3. EXHIBITIONISM (DIRECT AND VERBAL)

There is naturally a good deal of overlap with the last section in the type of incident included here, especially in verbal exhibitionism. Even the genital phantasies of little children have so much anal and urethral colouring that their verbal references to sexual matters are frequently in terms of anal and urethral functions.

There are not many examples here of the socially forbidden forms of exhibitionism, such as actual genital

display, since
in most children these impulses very readily
yield to direct
or indirect training and social suggestion.
Those cases
which occurred were in the very early days of
the school,
and among two or three of the most difficult
children. I
have, however, included here all those specific
incidents
which can be described as definitely
exhibitionistic in the
widest sense, even when they were
comparatively socialised
and non-sexual in aim, as for example, Dan's
delight in his
own painting. (P. 139, 10.2.27) " When Dan
was painting,
he admired a particular piece of his own work,
saying,* You'd